

JEFFERSON MONTHLY

A man with dark skin and short hair, wearing an orange polo shirt and khaki shorts, sits in a traditional dugout canoe on a calm body of water. The background features a dense tropical forest with many palm trees and some small buildings visible along the shoreline. The sky is bright blue with scattered white clouds.

*Melanesia,
Lost and Found*

The Members' Magazine of The Jefferson Public Radio Listeners Guild

October 2009



*How will he know he likes it better
than video games if he never plays one?*

If you could make the world a better place one small change at a time, where would you start? Dorothy Sherman dreamed of sharing her love of music with generations of Oregon children. She came to The Oregon Community Foundation to make her dream a reality. Now, the Dorothy Sherman Music Education Fund gives children all over Oregon access to instruments and instruction that they otherwise would not have had. It's here now, it will continue in perpetuity, and it's just one of hundreds of initiatives that OCF has helped to make possible. Sharing music was Dorothy's dream. What's yours?



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American jazz singer, songwriter, and guitarist Madeleine Peyroux performs during the October 17th broadcast of *Mountain Stage* (see Rhythm & News Highlights, p. 25 for details).



Lea Salonga, Filipina singer and actor, takes the stage at the Craterian Ginger Rogers Theater on October 20th (see Artscene, p. 28 for details).



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ON THE COVER

Viru Harbor, Solomon Islands
Photo: Pepper Trail

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JEFFERSON MONTHLY

CONTENTS

OCTOBER 2009

FEATURES

6 Melanesia, Lost and Found

By Pepper Trail

There is nothing quite like days at sea in the South Pacific. The sea is calm and blue, the clouds are white, and the islands, coming over the horizon one after another, are green and wild. And what wonderful names they have! Viti Levu, Espiritu Santo, Kolombangara, Tulagi, Gizo, Bougainville, Buka. Each mysterious, evocative name promises adventure – or, if you happen to be sailing on a ridiculously well-equipped and comfortable cruise ship, at least something new and exciting. On island after island, that is what you find.

This past March, Rogue Valley resident Pepper Trail spent three weeks exploring wild and beautiful Melanesia. In *Melanesia, Lost and Found*, he offers readers a glimpse into the culture, landscape, and history of this remote region as well as the lives of the people who inhabit the many islands of Melanesia.



Preparing sago flour, Kopar village, Papua New Guinea

PHOTO: PEPPER TRAIL

COLUMNS

- 5 Tuned In
Ronald Kramer
- 9 Jefferson Almanac
John Darling
- 10 Theater & The Arts
Molly Tinsley
- 12 Inside the Box
Scott Dewing
- 14 Recordings
Jim McIntosh
- 18 Nature Notes
Frank Lang
- 20 As It Was
- 21 Poetry
Mark Doty

DEPARTMENTS

- 22 Spotlight
Cynthia Kirk
- 25 Jefferson Public
Radio Program
Guide
- 28 Artscene
- 30 Classified
Advertisements



Oregon Cabaret Theatre presents *What's Goin' On: Songs of the '70s* featuring, from left, Matthew Lawrence, Chelsea Richter, Dante Maurice Sterling, Amber Doss. Kneeling: Emilee Yaakola.

PHOTO: CHRISTOPHER BRISCOE

STAY CLOSER. GO FURTHER.

Ashland Exits	
Birnam Wood, Scotland	2
River City, Iowa	3
Venice, Italy	5
La Mancha, Spain	7

11 PLAYS • 3 THEATRES • FEBRUARY–OCTOBER



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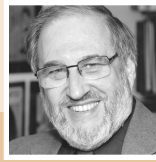
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Tuned In Ronald Kramer

Looking Back

September was an important month for me. It marked both the beginning of my 35th year at Jefferson Public Radio and my completion of something I began in 2001 at the request of the Oregon Association of Broadcasters (OAB). It took eight years to research and write *Pioneer Mikes*, the story of radio and television in Oregon covering the industry's first 60 years from radio's dawn in Oregon in 1921 until 1982. When the OAB asked me to write such a book, I agreed without fully considering just how much time it would require – because broadcasting history has long been an interest of mine and I also knew that we were rapidly losing many of the people whose stories needed to be told. Then JPR's Associate Director, Paul Westhelle, told me, "If you don't do this, no one else is going to." So I set out to tell the development and consequence of radio and television in Oregon.

I thought I knew a good deal of that story, but I quickly figured out that I'd barely scratched the surface. While Oregon is a relatively small state, I found that it had played an usually important role in many ways.

For example, a brilliant, eccentric man named Ed Parsons, had invented the nation's cable television in Astoria to placate his wife. In the course of doing so, he had also invented the "translator" – something that brings our own signal to many JPR listeners without which I rather doubt JPR could have developed as it has.

Speaking of eccentrics, *Pioneer Mikes* also tells the story of Harry Read, who was kind of Oregon's Johnny Appleseed of early radio having started numerous stations. Read had an intense dislike of the utilities. He hated to pay electricity bills, which he thought were too high because the power companies had a monopoly, and he really hated to lease circuits from the phone company for remote radio broadcasts. Having thought about the matter, he made a thorough study of the Portland sewer system and then invented a way of using it to avoid leasing commercial telephone circuits. First, he

would flush a tennis ball – to which he had attached a wire – down the toilet at his radio station. Then he did the same thing at the location from which he wanted to do a live broadcast. Having studied the sewer system's currents, he knew beneath which manhole cover the tennis balls would float and then, in the dark of night, would use a fishing pole to snag each line and connect the wires. Voila, he then had a circuit to get the programming he wanted to broadcast back to the station studio. Moreover, this wasn't an occasional occurrence. Read had radio broadcast remote lines covering Portland – for free – which he used for years until Portland officials figured out what he was doing.

Portland also gave birth to UHF television – having launched the nation's first UHF station in 1952 to enormous national acclaim.

As Oregon's largest city, the story of radio and television in Portland is important but communities large and small all have their own story. The tiny town of Arlington, along the Columbia River, was the home of both "Doc" Severinsen (who later went on to national fame as Johnny Carson's musical sidekick) but also future governor Earl Snell. I'd known of both men – but was surprised to learn that Snell started a radio station in Arlington in 1922. It only lasted two years and was run from the auto garage that Snell operated in partnership with another man – but he was the first of three Oregon governors whose background included radio.

Almost all Oregonians know of governor Tom McCall, whose administration's accomplishments included passage of Oregon's nationally recognized "bottle bill," preservation of public access to Oregon's beaches and establishment of the Land Conservation and Development Commission (LCD) (which incidentally was largely birthed by yet another former broadcaster, Ted Hallock, who was majority leader of the Oregon Senate when LCD was created). McCall was a radio and television newsman and broadcast political

CONTINUED ON PAGE 11



Melanesia, Lost and Found

By Pepper Trail

There is nothing quite like days at sea in the South Pacific. The sea is calm and blue, the clouds are white, and the islands, coming over the horizon one after another, are green and wild. And what wonderful names they have! Viti Levu, Espiritu Santo, Kolombangara, Tulagi, Gizo, Bougainville, Buka. Each mysterious, evocative name promises adventure – or, if you happen to be sailing on a ridiculously well-equipped and comfortable cruise ship, at least something new and exciting. On island after island, that is what you find.

This past March, I spent three weeks as a naturalist aboard the *Clipper Odyssey*, wandering through the remote archipelagos in the lower left corner of the South Pacific. Stretching west of the more famous islands of Polynesia, this vast region is named not for any feature of the islands themselves, but rather for the people who live upon them. The people are black-skinned, and so this is Melanesia: the Black Islands.

Within living memory, the islands of Melanesia were on everybody's lips, and one of them resonates still: Guadalcanal. There, in

the Solomon Islands, the United States and Japan fought a series of great naval battles in 1942 and 1943. Before that cataclysm, the Solomons, and the nearby islands of Vanuatu and the Bismarck Archipelago, had been only lightly touched by Western colonial development. On many of the islands, the people still lived as they had for thousands of years – except that the former practices of headhunting and occasional cannibalism had been discouraged by missionaries.

Today, these islands, found for such a brief and violent interlude, have been lost again. For the visitor, they offer a window into a former world, a world where distinctive cultures and unique island wildlife still flourish, and where travelers are welcomed warmly, proudly, and not (entirely) based upon commercial calculations.

The only part of Melanesia that is regularly visited by tourists is Fiji, and that is where we began our voyage. Fiji is an archipelago of over 300 islands, located about 1500 miles northeast of Australia, in the imaginary transition zone between “Melanesia” and “Polynesia.” As our shipboard anthropologist, Shirley Camp-

bell, frequently reminded us, these regional designations are highly artificial, reflecting more than anything the strange human preoccupation with skin color. The Fijians are black, and their Polynesian neighbors, the Tongans and Samoans, are brown, but there are countless cultural similarities among these islands.

As a former resident of American Samoa, I felt very much at home in Fiji. The open, thatched-roofed homes (“bure” in Fijian; “fale” in Samoan), the growing of taro as a staple starch (and not yams, as farther west in Melanesia), and the fondness for the mildly narcotic drink kava are just a few of the commonalities between Fiji and Samoa.

After a day of relaxation to overcome our jet lag, we boarded the *Odyssey* in the port city of Nadi, and embarked for the Ya-

when worse came to worst, I could always . . . relax.

After our leisurely passage, we arrived off the island of Ambrym. Beneath its two smoking volcanoes, girdled with black sand beaches, Ambrym looks as if its reputation as the home of powerful magic is well-deserved. We were here to witness the famous Rom dance, an initiation ritual performed only on Ambrym. But first our captain had to pass an initiation of his own: killing a pig. With a club. This was unquestionably an ordeal for our urbane British captain, immaculate in his dress whites, but he accomplished the task quickly and humanely, with a single blow. The division of the pig’s meat throughout the village is an essential component of the Rom ceremony, which functions in complex ways to adjust the status of the male dancers.



PREVIOUS PAGE: Ritual warrior, Viru, New Georgia Island. ABOVE LEFT: Mudmen and Ashmen, Santa Ana Island. ABOVE RIGHT: By Zodiac through sago palm swamp, Papua New Guinea. PHOTOS: PEPPER TRAIL

sawas, a string of islands west of the main Fijian islands of Viti Levu and Vanua Levu. So spectacular is the scenery here that these islands have been repeatedly used as the location for South Pacific films, including *Blue Lagoon* and *Castaway*. It was indeed beautiful, but I have to say that the memory I treasure most from the Yasawas was a song performance by schoolchildren on the island of Waya. The exuberance and pride of the children in singing for the visitors was unforgettable. As we sailed away in the evening, a rainbow appeared in the clouds towering over the island. Perfection.

For the next two days we made our way at a bicyclist’s pace southwest toward the Vanuatu archipelago. Sailing through deep tropical waters can test even the most dedicated naturalist’s mettle. Around islands there are always birds in the sky, but far out to sea in these windless latitudes, hours can pass between one seabird sighting and the next. Fortunately, there were abundant flying fish, bursting from the waves in front of our bow, sailing far over the glassy surface in glittering splendor, before disappearing as abruptly and completely as they had appeared. And,

The Rom dancers emerged from the lush forest of breadfruit, coconut, and mango trees onto an arena of perfectly smooth pounded earth. Each was hidden within a suit of dried banana leaves, surmounted by a tall, elaborately carved and painted mask. The ceremony proceeds to the beating of a slit drum, the chanting and the stamping of the dancers. After a time, the rhythm becomes hypnotic . . . and time does pass. In my experience, one essential difference between authentic cultural activities and “touristic” ones is duration. The real thing takes time, a lot of time. During Ambrym’s Rom dance, there was no concession to the audience, and the concentration of the dancers was complete.

Afterwards, of course, there were plenty of opportunities for posed photographs and for the purchase of the island’s spectacular carvings. The people of Ambrym so far seem able to maintain the integrity of their culture while taking advantage of the opportunities that it brings them. May that gift – magical indeed – never desert them.

After two pleasant days in Vanuatu, snorkeling and exploring, it was time to set sail for the Solomon

CONTINUED ON NEXT PAGE

Islands. To my mind, this is the perfect archipelago. Almost 1000 islands are grouped around a long gulf that runs northwest-southeast, so at all times you travel among islands, feeling both at sea and protected. Some of the islands are huge and mountainous, others are shell-strewn sandbars large enough only for a couple of coconut palms. And every now and then, in the midst of this tropical idyll, you encounter the incongruous and appalling artifacts of war.

Our first stop was little Santa Ana, a forested island just big enough for two villages and a lovely freshwater lake. Here we were entertained with music and dances that were certainly a performance of traditional rituals, rather than the rituals themselves. But, the enthusiasm of the dancers and the skill of the musicians were irresistible, and it seemed that the whole population of the island had turned out to watch. The highlight for the crowd was clearly a simulated raid by a band of ash-smeared warriors upon a hapless group of mud-smeared villagers, with the struggling victims carried off into the forest. We could only imagine what social scores were being settled!

On Santa Ana, we encountered Melanesia's unique "pan pipes" for the first time. These bear as much resemblance to a set of simple blown pan pipes as a penny whistle does to a pipe organ. Melanesian pan pipes are massive affairs, racks of bamboo tubes up to six feet long lashed together and angled so as to be played as a percussion instrument. Formerly, we were told, the ends of the pipes were struck with tightly-woven paddles of pandanus leaves, but players have discovered that the flexible soles of well-worn flip-flops work even better, and these are now universal. When stuck, each tube produces a hollow, echoing musical note, and the array of different tubes allows a great range of tones.

The visual effect is of a hybrid between pan pipes and a xylophone, and that is rather what the music sounds like. Several players are always involved, and the complexity of the rhythms they produce is extraordinary. Wherever we stopped in the Solomons, we were greeted with this music, which somehow manages to be both powerfully percussive and haunting at the same time.

Leaving Santa Ana, we sailed northwest up the "Slot", as the Solomon's gulf is called, toward Guadalcanal, and into the war zone. As is usual in expedition cruises, the *Odissey* carries a small fleet of Zodiacs for explorations off the ship. We dropped anchor off Guadalcanal, and, guided by our on-board WW II historian, launched ourselves into a maze of islets and narrow, mangrove-lined channels. The sun beat down and most of the passengers occupied themselves looking for lurking saltwater crocodiles (none



A snack of taro, Espiritu Santo Island, Vanuatu

were spotted), while I followed the flights of parrots overhead: bright green Eclectus parrots, scarlet Cardinal Lories, and large white cockatoos, splitting the humid air with their cries. There was no sign of human presence anywhere.

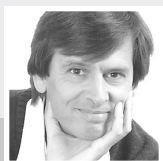
Then, we rounded yet another anonymous bend, and looming before us was a monument to human industry and violence: the huge rusting hulk of a sunken navy transport. This is LST-342, one of a class of vessels designated "Landing Ship, Tank" by navy bureaucrats, and redesignated "Large Slow Target" by the sailors who had the misfortune to be carried aboard them. This 1600-ton ship, loaded with ammunition and supplies, was torpedoed by a Japanese submarine on July 18, 1943. The explosion blew the vessel apart, and the stern, where most of the crew had been sleeping, sank. A few survived by scrambling onto the bow portion of the vessel, which somehow remained afloat and was later towed for salvage into the mangrove channel where it rests today.

As we cruised slowly around the wreck, I pondered what the Solomon Island natives' experience of World War II must have been. The unbelievably destructive firepower, the overwhelming technology, and the incomprehensible objectives of the conflict could not have been more alien if the combatants had been invaders from outer space. It must have been a hallucinatory nightmare. In other words, the Solomon Islanders probably saw the war far more clearly than did the American and Japanese sailors caught up in it.

We made a few other World War II stops on our voyage, including the tiny islet where the young John F. Kennedy swam to safety after his PT-109 collided with a Japanese destroyer. Today, the islet and the reefs surrounding the nearby island of Gizo offer some of the best snorkeling in the world. Floating on my belly above the fabulous multi-colored reef, I could not have felt more removed from Kennedy's experience of terror and courage in these same waters. Instead of torpedoes, torpedofish. Clownfish nestled in the purple tendrils of sea anemones; clouds of turquoise damselfish hung suspended over great branching thickets of staghorn coral; yellow and black butterflyfish picked morsels from the reef with their long slender mouths. I'm a biologist and am well aware that the natural world is full of violence. But in nature, violence exists in dynamic balance with vitality. Through the long drama of evolution, life achieves a richness that we experience as harmony and beauty. After the wreckage of war, it was healing to put my head under the water, and lose myself in the vibrant life of the reef.

Our next stop, at Viru on the island of New Georgia, was the most memorable Solomon Islands day of

CONTINUED ON PAGE 16



Jefferson Almanac

John Darling

The Voice of Nature That is Our Own Voice

Having just listened to the long story of someone close to me who went into the mountains for a three-day solo vision quest, without food, I must say I was moved to tears by it. And then I ran into a friend, a wilderness survival leader who says that in that same week, tens of thousands of people around the world also were engaged in the same kind of questing and that it was doing immeasurable good for the planet and elevating the consciousness of only a small percentage of people, but that would be enough.

The local quest took place at Earth Teach Forest Park, up in the foothills east of Ashland, where many groups, teams and workshops are organized for similar purposes, helping modern, urbanized people learn and live the voice and spirit of nature.

I listen politely at first but then am drawn into the tale, which takes three hours to tell, as S. and I hike through the hills one hot summer afternoon, stopping at some sitting logs. It was hard, her quest. It was scary. It was long. It was the unknown. She told of many fears creeping about the mind, especially just being alone with one's own thoughts and no one around to check them out with. Of course there was no internet, cell phone or TV to flip on and tune into the stream of "what's normal" and what we hope will stabilize us into normalcy. They have prepared for half a year for this vision quest – and it's that, the quest for a vision, an actual, real deliverance of true information from a source outside ourselves, information that will be, not just interesting, but of vital importance in the journey of our lives.

S. loves to spin stories out with endless detail and I'm used to it and enjoy it – but then she gets to the Dark Night of the Soul part, where you really think either you're nuts or you're boring and aren't going to get a vision and then, after you sort through all the various easy paths for reaching your goal, you realize there is no goal and you're

not going to reach it and all there is, is for you to "sink down" into the unknown. That which is real, that which you have absolutely no control over and can't outline, explain and succeed with, like you can with a fitness regimen at the Y.

Suddenly, the story is personal. It's getting into my stuff. It has become my story, too. Here is this person I know so well going truly into the unknown, the long night with nothing

to eat or read, nothing to trigger our crisis-coping skills. She is simply being.

As the tale unfolds, I am hyperventilating. Tears begin rolling down my cheeks. Then S. says that she was confronted by this entity: an old woman of wisdom who tells her what she needs to know. The vision S. came questing for, crying out for, fasting for, entering the womb of fear for, gives her a new name and she tells it to me and suddenly I know her in an entirely new and different way, beyond this woman, mom, girlfriend, modern urban person, and I cry like a baby. I cry not because this familiar individual had "gained" something, but because – and it took me weeks to begin to understand why I was so moved – she'd gone into the wilderness and faced down the demons and won not just a victory for herself but for the planet, this Mother Earth.

And I get, listening to this story, that I will never know S. again as I'd known her, nor would I ever know Mother Earth the same way, either, for she was that crone who came to this woman and spoke to her a few simple sentences: I am here. I cannot ever die. I am with you always, as you will be with me always and nothing can ever hurt you again. That is the truth of the earth.

I was speechless. At great length, I finally said, you journeyed for me and all of us. I just went on your vision quest and something has changed in me and in the planet and I honor, not that you were some brave, heroic being (and you were) but that this door and path is available to you and anyone who seeks it.

John Darling is an Ashland writer.

The local quest took place at Earth Teach Forest Park, up in the foothills east of Ashland, where many groups, teams and workshops are organized for similar purposes, helping modern, urbanized people learn and live the voice and spirit of nature.

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Theater and the Arts

Molly Tinsley

All's Well Ends Best

Some speculate that the missing *Love's Labours Won*, mentioned by Elizabethan writer Francis Mere in a list of Shakespeare's work, has actually come down to us retitled, as *All's Well that Ends Well*. Whether or not this is true, it was with the delighted sense of having discovered an unknown play that I left the OSF's current production. Considered a "problem play," *All's Well* usually succeeds in hiding the human warmth at its core. Not so in the hands of director Amanda Dehnert, who peels the action down to essentials, then establishes a frame around it that miraculously expands its scope.

Never having studied this work, I'd simply accepted the concept of productions which seemed to draw their psychology from *Men Who Hate Women and the Women Who Love Them*. Girl silently adores boy, who disdains her. Girl achieves success and renown, and boy still disdains her. When girl's strategem does end in marriage with boy, he continues to disdain her, though not so much. It was hard to call that "ending well."

Yet a preliminary look at the text turns up many details that suggest a more wholesome reading of this odd romance. Bertram (the winning Danforth Comins) and Helena (the spirited Kjerstine Rose Anderson) have been raised side by side. In Helena's case, the near-sibling relationship has ripened into something erotic. She's appalled when Bertram's mother, the Countess Rossillion (Dee Maaske), expresses maternal feelings towards her, because she does not wish to think of herself as Bertram's sister. Nevertheless, *he* continues to think of *her* that way.

When Helena cures the King of France's terminal illness, Bertram is her reward—by order of the King (James Edmondson), whose benevolence explodes in authoritarian wrath when Bertram resists. Naturally Bertram rebels, as any young man with gumption would. He plays the class card—Helena is lowborn, he's an aris-

tocrat—which only a king who's just been rescued from death would dismiss as a non-issue. "Virtue and she is her own dower," he assures Bertram, "honor and wealth from me."

Though Bertram grits his teeth and appears to go along, Helena is too real to fit his romantic fantasies. An alternative fantasy—the glory of war—beckons seductively, offering an opportunity for this fatherless young man to break with his mother, who has referred to him as her "second husband," and establish his male autonomy.

The fine details of Dehnert's production build on this psychological base. In their opening scene, Bertram offers an umbrella to Helena during a sudden rainstorm, then a handkerchief for her tears. He clearly *likes* his childhood comrade; that he just can't imagine bedding her is given subtle justification by her unkempt clothes and hair. If Anderson's Helena is an unself-conscious, tree-climbing tomboy, Comins' Bertram is no hard-core cad, but a self-conscious, immature guy who's been blind-sided. He's a bundle of awkward gestures, stiff bows, and open-armed shrugs of confusion. He rather enjoys watching Helena reject the four Lords, but when she then points the finger at him, he's aghast. Note that it's Helena, though, whom he first turns to in alarm, his body language pleading, *What's going on?* and then as the King's temper flares, *Help, get me out of this*. Indeed, Edmondson's suddenly self-important King comes off least appealing in this scene, not Bertram.

Bertram's surprise at Helena's marriage proposal pales before his reaction to her request for a farewell kiss. In this production Dehnert allows it to happen! And happen. The young man is stunned, and the groundwork is laid for him to concede his hand graciously at the end. Paroles (John Tufts) gives the reclamation of Bertram a further boost. A super-preppie who loves only himself and rep ties, he be-

gins as a bad influence on Bertram but ends as a sort of alter ego. Bertram rejects Paroles as a liar, then ties himself into a knot of lies trying to extricate himself from the bedtrick devised by Helena. Strangling on his own deceit, he breaks down utterly at the sight of Helena pregnant, and the mature Bertram can be born at last.

Don't think Dehnert has revised a too unpleasant ending into one that's too happy, for she embeds this story in a mysterious frame first glimpsed in the elements of Christopher Acebo's evocative set. A child's swing hangs from a bare tree. At its base sits an old victrola; downstage, a reel-to-reel movie projector. The whole composition is washed initially in sepia light. Then Armando Duran steps into it. Billed as The Clown, he could just as well be called The Absence of The Clown, for that member of the Countess' household, who slows down the original text with his convoluted word-play, has been cut.

Exuding a blend of charm and ineffable sadness, Duran's new, silent Clown is a Chaplinesque shape-shifter, and we think for a while this is his show. He brings both efficiency and a gentle comic touch to his performance of all the minor roles, and he runs the projector with its silent-movie sub-titles, thus controlling the course of the action, in which he is clearly, intensely invested.

It isn't until Dehnert appends her epilogue that we realize the story is much larger than the romance we have witnessed and the show isn't the Clown's at all. Indeed the central tree of Dehnert's *All's Well* is rooted in the same patch of soil that will support a *King Lear*, a *Macbeth*, *The Tempest*. Duran's shabby, aging vagrant stands before us as an image of "unaccommodated man...a poor, bare, forked animal"; the end result which the sound and fury boil down to; the stuff dreams, and home movies, are made on.

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a spy-thriller, *Satan's Chamber*, available at Bloomsbury in Ashland or on Amazon. Tinsley is the recipient of the Oregon Book Award for fiction (2001) for her collection of short stories, *Throwing Knives*.

Tuned In *From p. 5*

commentator. I was amused by the story of McCall's legendary close relationship with his mother, who often called just before he was to go on the air at KGW, to ask what he was going to talk about and give him advice. Pushing up to airtime and still writing his commentary, he'd often put the phone on the table while uttering an occasional "uh huh." One time he had to hang up on her to rush into the studio and, a few minutes later, Western Union delivered him a telegram which read "Call your mother."

Many of the people who built radio and television in Oregon became important, beloved community icons. Bob Spangler was the morning announcer on Newport's KNPT-AM for over 50 years, right up until his death last year. As the radio voice of the Newport High School Cubs, the community named its basketball court for him. Not long behind Spangler in time spent in front of a microphone was Mildred Davy. Davy, who broadcast for 42 years at Tillamook's KTEL-AM, daily interviewing everyone from presidents to Boy Scouts, and originated her program from five continents. I had the great pleasure of interviewing Mildred a couple of years before she passed away. After visiting in the radio station, she took me to her house where she showed me a huge, fully planted rose trellis and explained that it had magically appeared in the dark of night. She never discovered who gave it to her. The answer, of course, was a grateful town that worshipped her humanity and the loving spirit she expressed each day over radio. Incidentally, KTEL-AM is no longer KTEL-AM. It was renamed KMBD-AM, using Mildred's initials, to honor her.

Perhaps the most amazing story I ran across was the tale of the KGW Hoot Owls. Founded at radio's dawn, a group of Portland businessmen wrote and performed a weekly musical variety program entirely to support charitable causes. It became a national sensation with coverage in newspapers across the country and membership across the world. If you can imagine something like *Saturday Night Live* (SNL), but on radio 60 years before SNL's launch, you roughly have the idea. Its reach and impact is hard to overestimate. For example, a movie theatre in Mexico City would stop its movie to let the audience listen to a radio

picking up distant KGW-AM, Portland, each Friday evening.

The Hoot Owls cast was comprised of a clothing retailer, an insurance salesman, a musician and Oregon's Episcopal Bishop among others and several radio legends, like the voice of Bugs Bunny – Mel Blanc – got their start on the Hoot Owls. The "bishop" helped stimulate the group's charitable inclinations and they used their program to aid the needy, elderly and sick. Besides creating a good radio program, their most prominent endeavor was creating the Sunshine Division – which gathered food for those down on their luck. At one point, the Sunshine Division had its own cannery to can the food items that had been donated by farmers. Food was distributed through the Portland Police and the KGW Hoot Owls' Sunshine Division, which began in 1923, is still at work.

I couldn't think of a more fitting, and proud emblem for the accomplishments of Oregon's radio and television broadcasters than the KGW Hoot Owls whose inspiration and humanity continue to be felt through the Sunshine Division nearly 90 years later – and so I dedicated the book to their memory.

Radio and television have changed enormously since their founding and so has JPR during my 35 years here. I learned how to edit programs by "cutting tape." Now, it's all done electronically using computers. LP's used to be our stock and trade but now our turntables are seldom used. Virtually all of our music now comes from CDs. The technology is certainly different in many ways. Transmitters that formerly occupied an entire room can now sit on a shelf. Network programs that once arrived over a telephone line, or in the mail, are now in their second generation of satellite delivery. And who could have anticipated podcasts or Internet streaming of our signals?

But what hasn't changed is the ability of radio and television – at their best – to make us a stronger community and society. I wish each station and cable channel today pursued that opportunity with the same passion and dedication of Harry Read, Mildred Davy and the KGW Hoot Owls. At JPR, we continue to believe, like Oregon's broadcasting pioneers, that our ability to reach

CONTINUED ON PAGE 15



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Inside the Box

Scott Dewing

Saving Everything

In the beginning there were stories and those stories were passed on from generation to generation as spoken words, flowing from mind to mind on a breath of air, a rush of sound and the miracle of language. All the information man generated was encoded in spoken language, stored in gooey gray matter and transferred via an invisible network of sound vibrations. This system was imperfect, finite and not very scalable. Human brains have a way of filtering information upon input and changing it on output. Sometimes these changes would be purposeful. Other times the details of a story were forgotten or recreated as a mere shadow of the original. Information integrity then was only as good as the person who was speaking.

The invention of writing greatly improved upon the oral tradition. Information was stored on a physical medium: clay tablets, papyrus, parchment, and stone. Writing was time-consuming and laborious though, so only the most important information was written down and stored, with those who could read and write becoming the high priests of recorded human history.

Paper, printing, and expanding literacy greatly improved the ability to create, store and transfer information. With the invention of printing, information was much more easily reproduced: a printing press could do in a day what a roomful of monks meticulously copying texts by hand could do in a year. The amount of stored information in the world expanded exponentially.

The problem with books, however, is that they have to be physically moved in order to transfer the information from one place to another. They take up space and wear out over time too. Preservation, archiving and cataloging is a daunting task that has been undertaken by legions of librarians for centuries. Even with those steadfast efforts, not everything has been recorded and stored. Information has been

lost, destroyed by fires and floods, destroyed by wars. Everything isn't stored and that which is will not last forever.

Digitization of information promises to overcome information mortality. Digitized information is cheap to store, simple to copy, and easy to transfer. The promise of the digital age is that everything can be saved, stored, and preserved. The promise is that all information will last forever.

Today, we have the capacity to save everything, every last bit and byte of information. In fact, we've had this capability for some years now. In 1998, available digital storage capacity exceeded the total amount of information in the world. What that means is that if we digitized all the books, paintings, photographs, audio recordings, and films that have ever been created and preserved throughout recorded history, we could store it all and still have room to spare.

Numerous projects are underway to do just that. Entire libraries are going online along with art, music and film as well. Meanwhile more and more information begins its life in digital form. In 1995 there were 23,000 websites on the Internet. Today there are an estimated 200 million, with new websites and pages being added at such a staggering rate that no one knows (or at best agrees) on the actual number nor the growth rate. Future historians looking back on the early 21st century may very well refer to it as the "Digital Deluge."

The capability to store all information begs the question: Should we? It is often the case with technology and technological advancement that we take the "we will because we can" approach without any deeper thought about whether or not the decision we are making is a timeless one and the course we are heading down is a good one.

Information as raw data is useless. Information is useful only in the context of analysis and interpretation. Storing all the

world's information in a gigantic digital library will only be as good as the systems and methods we create for analyzing and interpreting that information. This is the next great challenge of the Digital Age.

The rise of the Internet, the exponential growth of the World Wide Web, the development of data mining and search engine technology, while impressive, these are but rumblings, mere toy models of what could be the greater capability of a information system that exists out on the fringes of science fiction and the horizon of our imagination. Imagine a system that instantly knows everything that has ever been known. Imagine a system that "learns" from the correlations and interpretation of all that collective knowledge. A system like this would approach having total knowledge. We might call it "omniscient". Given man's seeming propensity to worship technology, some might even call it God. Others would likely call it dangerous.

In the end, storing all information and saving everything isn't what's going to save the world. Our ability to analyze and understand all that information and make sound decisions is what will save and preserve us. The world is old, the Digital Age quite new. Man's challenge, however, remains unchanged: to learn from the past and make wise decisions today that ensure a better tomorrow. Merely having more information, however, does not result in wisdom; having the right information at the right time with the right foundation for good decision making does. If architected correctly, an "omniscient" information system could be a useful guide for man as the master of his domain. If done incorrectly, however, what promises to be the enlightenment of the Digital Age could very well turn out to be more like a Digital Dark Age in which man is less like a demigod who knows and understands his universe and more like a bird that went in search of a cage.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

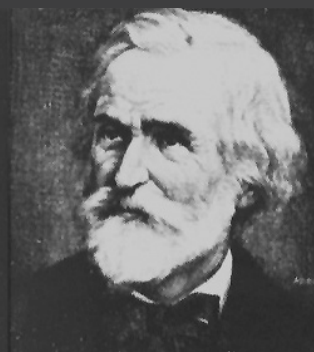
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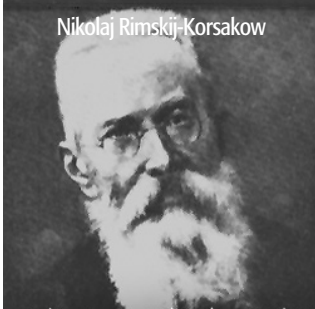
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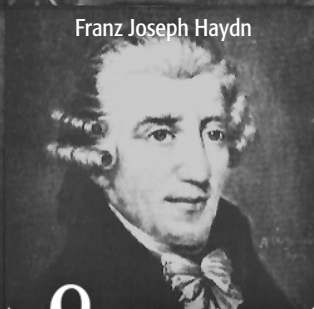
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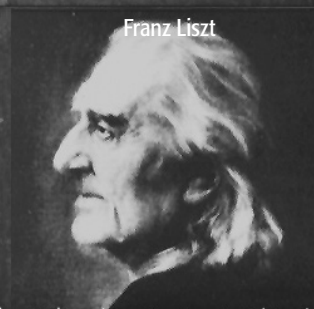
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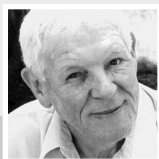
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FROM NATIONAL PUBLIC RADIO



Recordings

Jim McIntosh

Go for Baroque

All right, so I revel in the music of the Baroque period. This is not to diminish the works of the great composers of the Classical and Romantic periods — the Haydns, Beethovens, Mozarts, Mendelssohns, Brahms or Mahlers. Nor is it a denigration of the formidable talents of 20th century composers such as Bartok, Holst, Britten, Copland or Barber.

For me, the ultimate delight would have been to spend endless evenings in the gracious drawing rooms of Venice, Salzburg and Vienna, during the 17th and early 18th centuries — the exciting Baroque era — immersed in the rich, often flamboyant music of the period. No doubt about it, Europe was the place to be then, at a time when Kings, Counts and Archdukes were allocating vast resources to attract the talents of composers and musicians from all over Europe, by providing them with ready-made orchestras and sumptuous venues in which to showcase their works. Case in point - the Esterhazy and Habsburg dynasties, both of which dedicated endless resources to promoting art and music of the Baroque.

A term that's believed to have derived from the Italian word *barocco* meaning "bizarre", the Baroque period represented a time when composers experimented with form, styles and even instruments that contrasted greatly with earlier music of the Renaissance. In the world of the arts, it was the era between 1600 and the mid-1700's, originating in Rome and spreading throughout western Europe. In music, song, dance and visual arts, it manifested itself in its vigor, emotional ebullience, and rich sensuality.

The composers of the time wrote in many different musical genres. Opera, which was invented during the late Renaissance, assumed an important musical form during the period, as evidenced by the works of Handel and Alessandro Scarlatti; Handel and Johann Sebastian Bach brought oratorio to the fore; in religious music, the cantata form flourished in Bach's works. Sonatas and suites were

written for individual instruments, chamber works and small orchestras. During this period, too, the concerto emerged, both as a platform for a solo instrument with orchestra, or as the concerto grosso, in which two or more instrumental soloists are backed by a small orchestral ensemble.

In Rome, Italian composer Claudio Monteverdi was in the vanguard of the period, producing instrumental and operatic works in the baroque style; his *Orfeo* was the first opera to achieve wide public acclaim. Alessandro Scarlatti, and later his son Domenico, also established themselves in Rome, as did Corelli, Locatelli and Geminiani, while Venice provided the musical springboard for Albinoni, Galuppi and the immensely talented Antonio Vivaldi.

In France, the Court of Louis XIV, with its culture of fine arts and manners, became the model for the rest of Europe, providing a showcase for the music of French composers Lully, Charpentier, Rameau, and others who flocked to Paris from Germany, Italy, the Netherlands and England.

Georg Philipp Telemann, born in Magdeburg, Germany, and educated at the University of Leipzig, made his way to Hamburg, where he became a close associate of Handel, before the latter moved to London in 1710. Telemann became the most esteemed and popular German composer of his day, due mainly to his immense output of close to a thousand works in all musical genres. The *Six Paris Quartets* and the *Twelve Fantasias for Flute* are among the Telemann works frequently heard today.

Handel and Johann Sebastian Bach, perhaps more than any other composers, embody the spirit of the Baroque, with their prodigious output of instrumental and orchestral works, operas, oratorios and cantatas. The two musical masters were born in Germany, just one month and less than 50 miles apart.

Handel traveled throughout Europe before settling in London and taking

British citizenship. Having already achieved acclaim for his work in Germany and Italy, he was quickly appointed by King George I of England (following a royal barge party on the River Thames in 1717 at which he introduced his *Water Music* Suite), to found the Royal College of Music as a venue for opera. This provided Handel with a platform on which to present his greatest operatic works, among them *Rinaldo*, *Serse*, *Giulio Cesare* and *Rodelinda*. A series of oratorios followed, culminating in his most celebrated one, *The Messiah*, which had its first performance in 1742, in Dublin.

The interval from 1700 to 1760 is regarded as the High Baroque period, an epoch during which Johann Sebastian Bach emerged as the pre-eminent figure in baroque music. Unlike most of his contemporaries, who traveled extensively throughout Europe, Bach never left Germany. He was to spend the last 27 years of his life in Leipzig, serving as Director of Music at the University there. During this time, he developed a reputation as the foremost composer of keyboard works for the organ, harpsichord and clavichord. In his great masterpiece, *The Well-Tempered Clavier, Books 1*

& 2, each book comprises a prelude and fugue in each of the 24 major and minor keys. Among his finest instrumental works are his six *Cello Suites*, and his *Concerto for Two Violins in D Minor*, often referred to as the Double Concerto. His beloved *Air on the G String* (an arrangement for the violin from the second movement of his *Orchestral Suite No. 3*), and his six *Brandenburg Concerti* are regarded as some of the finest examples of Baroque music.

Bach's body of work also included more than three hundred cantatas, of which over two hundred survive; he performed a different cantata at the Thomaskirche in Leipzig every Sunday, except during the seasons of Lent and Advent. Ironically, Bach achieved more fame during his lifetime as an organist than as a composer; it would be the early 19th century before he would begin to be recognized as a leading force for music in the western tradition.

The period of Classicism, beginning in Europe in the mid-18th century, marked the demise of the Baroque period, and the dawn of a new order and style in music, a subject for later inspection. For me, though, the monumental figures in music will forever re-

side in the elaborate, richly-embellished, even "bizarre" period of the Baroque.

Jim McIntosh can occasionally be heard as host of First Concert and Siskiyou Music Hall on JPR's Classics & News service.

Tuned In *From p. 11*

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all for me. Here, culture and nature combined to produce indelible images. We cruised up the narrow channel at dawn, as the rising sun bathed the graceful shoreline palms and the welcoming canoes in rosy light. Huge Papuan Hornbills flapped heavily over the surrounding forest. After the usual ceremonies of greeting ashore, we climbed a steep hill toward the village school. Crossing the grassy square, we were suddenly surrounded by a band of nearly naked and wildly bellowing warriors.

Now, to be honest, this was not entirely a surprise. In Melanesia, visitors are traditionally met with theatrical displays of threat by bands of village warriors. In the old days of inter-island raiding, this demonstrated the vigor of the village's defenses, and after a short and aggressive performance, the visitors, presumably suitably intimidated, could be welcomed. We had experienced such displays before, but none were carried off with anything like the style of Viru's. Viru's chief warrior was – there is no other word for it – a star. His face theatrically painted half black and half white, his body

Gazing at the boy,
lost in his daydream,
I felt myself lost in the
depths of time that flow
here as slowly and as
powerfully as the waters
of the Sepik itself.

adorned with disks of shell money, brandishing a bow and arrow and wooden axe with utterly convincing ferocity, he strode back and forth, commanding the eyes of all. And to perfect the effect, his first blood-curdling whoop sent into flight the large roost of flying foxes concealed in the tree above us. These huge bats, each as large as a cat, suddenly filled the sky, their black membranous wings pounding against the air, and their harsh screeching cries filling our ears. We were all *extremely* well-behaved for the duration of our visit to this most well-defended village!

After almost ten days in the Solomon Islands, we sailed northwest out of the Slot, and charted a course for the Bismarck Archipelago, a group of islands lying north of New Guinea. Our destination was the city of Rabaul, on the large island of New Britain. Set in a spectacular, nearly circular harbor, this gracious city was once known as "The Pearl of the Pacific."



New Guinea dreamtime

PHOTO: PEPPER TRAIL

That was then; this is now. That circular harbor is the drowned crater of a vast volcano, and in 1994, two vents on either side of it exploded, burying Rabaul in ash. Fifteen

years later, its people are still digging out.

Approaching Rabaul from the sea is not for the faint of heart. We sailed directly into the cloud of ash pouring off the Tururvur volcano, which spreads many miles out to sea. For a time, the gritty and sulfurous air drove everyone off the decks, and we crowded into the bridge to watch in silence as the volcano drew closer and closer. Finally, the *Odyssey* ducked beneath the wind-borne plume, and we could see the mountain properly for the first time. Every few minutes, another great belch of ash erupted from the mouth, flinging out massive lava bombs that solidified in the air and fell back to roll ponderously down the gray slopes, adding to the ever-rising cone. My previous experience of volcanic eruption had been Hawaii's Kilauea. Tururvur was nothing like that fiery mountain's glowing flows and fountains of lava. Here, all was grim and gray. It was awe-inspiring, yes; but exhilarating – not at all.

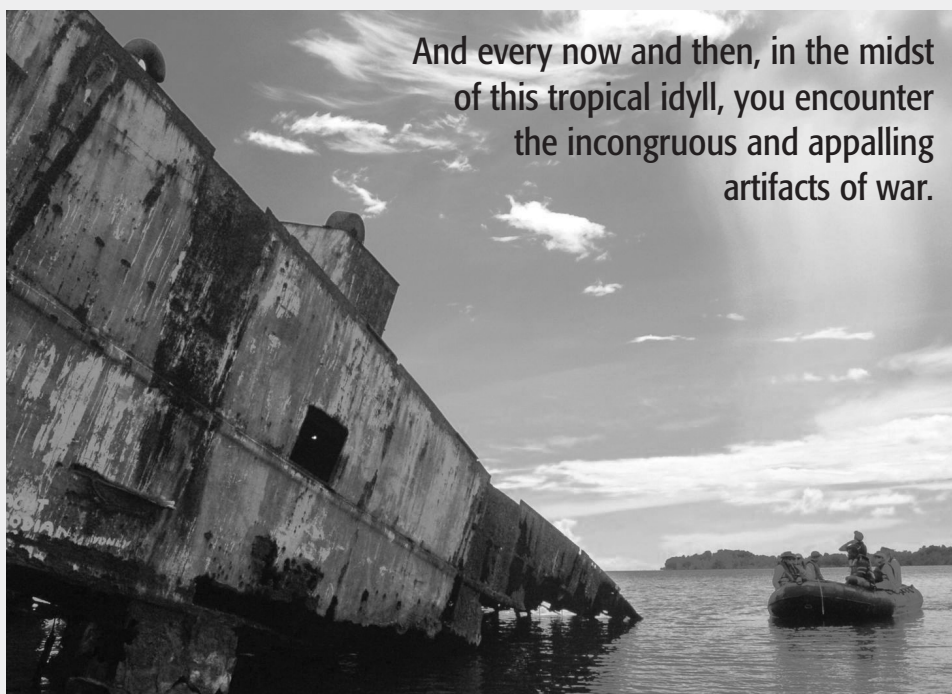


A Warm Welcome, Santa Ana Island

PHOTO: PEPPER TRAIL

Rabaul itself was the same. It truly was awe-inspiring to see the persistence of the people in the face of this daily rain of ash. Their struggle is classically Sisyphean: unending, unwinnable, and utterly beyond their control. And yet, struggle on they do, spreading their produce in the ash-covered market, the vegetables shockingly green against the gray; bravely leading tours to vanished spots ("This used to be the golf course... This used to be the yacht club"); and digging, always digging.

The end of our tour was at the shores of a small bay directly across from Tururvur. A boiling-hot stream seeped up out of the ash, and flowed steaming into the sea. All was



Wreckage of LST 342, Ngella Island

And every now and then, in the midst
of this tropical idyll, you encounter
the incongruous and appalling
artifacts of war.

PHOTO: PEPPER TRAIL

gray: the land, the sky, the sea; even the ash-coated trunks of a coconut plantation killed by the volcano's poisonous fumes. Here the mountain was frighteningly close, and we could hear it breathing. The great rhythmic gasps and roars sounded strangely familiar, but how? A fellow passenger answered my silent question. "It sounds," she said, never taking her eyes off the smoking summit, "like a dragon."

From Rabaul, we sailed south for New Guinea, where we would begin the long series of flights leading homeward. But first, in the finest tradition of expedition cruising, the *Odyssey's* captain and expedition leader decided on one last, unscheduled adventure. We would take the ship into the treacherous, muddy mouth of New Guinea's greatest river, the Sepik.

Almost 25 years ago, as a young researcher at the California Academy of Sciences, I was offered the opportunity to join a natural history tour of Papua New Guinea. A major feature of the trip was a cruise up the Sepik River, into the heart of New Guinea's wild northern lowlands. To my unspeakable disappointment, the itinerary proved a little too adventurous, and the trip was cancelled due to lack of passengers. Ever since then, the Sepik has had a pow-

erful hold on my imagination. This unexpected chance to travel up its waters, if only for a few hours, was intoxicating.

The *Odyssey* inched forward into the mouth of the river, the captain at the helm and the first mate calling out depth soundings. It quickly became clear that the mouth was a maze of uncharted mud banks, impassable for a ship of the *Odyssey's* size. So, we dropped anchor and deployed our Zodiacs. The tide and the great river's current were both running out, and our little craft had to use all their power to push their way upstream to the village of Kopar, about 2 miles from the mouth.

Here, for the first time on our voyage, we arrived at a village completely unannounced. No greeting had been prepared for us; no carvings were spread out awaiting buyers. Despite our unexpected arrival, we were welcomed warmly, and allowed the privilege of seeing the residents of Kopar go about their everyday activities.

In this region, the staple starch is a sort of flour produced from the woody pith of sago palms. These palms grow in areas too wet for root crops like yams or taro, and each tree can yield hundreds of pounds of starch. But extracting the flour seems like an endless labor, and we saw children as young as three years old engaged in the chopping, grinding, washing, straining, and drying that are required. Elsewhere, women did their washing, children chased each other up and down the muddy riverbanks, pigs rooted and dogs napped in the shade beneath the houses, which are raised on stilts to avoid the floods that are frequent in these swampy lowlands.

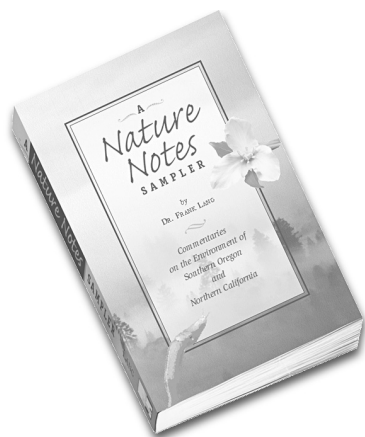
Before we left, a local boy offered to guide our Zodiac up a side channel into the sago palm swamp. The channel grew narrower and narrower, until we had to keep a constant watch to avoid the long spines on the sago fronds overhanging the waterway. Finally, we could go no further in the broad Zodiac, and coasted to a stop where a woman and her son were at work hacking open the trunk of a newly felled palm. The woman looked up, nodded, and returned to her work, unimpressed with this bizarre rubber boatload of brightly colored tourists. Her son, taking a rest in their dugout canoe, continued to stare into space. The woman wore a cotton dress and used a metal machete, but her ancestors had been performing this same activity in these same swamps for untold thousands of years. Gazing at the boy, lost in his daydream, I felt myself lost in the depths of time that flow here as slowly and as powerfully as the waters of the Sepik itself.

We turned downstream, and soon felt the tug of current that would push us, ever faster, toward home. As the *Odyssey* came into view, I knew the mingled exhilaration and regret that for me mark the end of every journey. On the banks of the Sepik River, I had glimpsed a lost world, and there something of myself will always remain.

A gallery of Pepper Trail's Melanesia photographs are available at:
<http://picasaweb.google.com/pepper.trail/Melanesia?authkey=Gv1sRgCPSaq-LyrtbNjAE#>

Pepper Trail is an Ashland naturalist and writer. To read more of his work, visit his websites www.peppertail.net and www.earthprecepts.net.

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Nature Notes

Frank Lang

Artemisia

Many listeners know *Artemisia* as sagebrush, an aromatic shrub found in the Intermountain West. It is the source of considerable wild west nostalgia:

Have you wandered in the wilderness, the sagebrush desolation,

The bunch-grass levels where the cattle graze?

Have you whistled bits of rag-time at the end of all creation,
And learned to know the desert's little ways?

Have you camped upon the foothills, have you galloped o'er the ranges,

Have you roamed the arid sun-lands through and through?

Have you chummed up with the mesa? Do you know its moods and changes?

Then listen to the Wild – it's calling you.

– Robert Service (1907)

Don't confuse sagebrush with the true sages. *Salvia*, in the mint family, another source of wild west nostalgia, as in *Riders of the Purple Sage*. *Salvias* are also the source of a culinary herb used in cooking; flavoring turkey stuffing and a host of meats, omelets, soups, stews, and Italian dishes like saltimbaccho, and osso bucco. *Salvia* is from the Latin word for "healthy."

Native Americans used sagebrush bark in a number of ways to weave into cloth, make sandals, insulate moccasins, and as fire-starting tinder. Twigs were used as friction drills for fire starting and stems and branches other tools.

As you might suspect, sagebrush aroma led to its use in medicine. Once smelled, sagebrush is not soon forgotten. Natives from tribes scattered all over the west used sagebrush for a startling array of cures, from skin problems to innard ailments.

“

The plant has a long medical history for the treatment of intestinal worms, hence its common name, wormwood.

Not all *Artemisia* species are shrubby. Many are herbaceous and equally aromatic. One, *Artemisia douglasii*, grows in abundance along the irrigation ditch where Rupert and I take our daily walks. Waist high stems with gray-green, make that sage-green leaves, line the trail. Crush a leaf and take a sniff and there is that distinctive smell.

As you might suspect, different cultures from around the world use *Artemisias* for cures and more. One particular species, *Artemisia absinthium*, also known as wormwood, has gained some notoriety. Wormwood extract, along with anise, fennel and several other herbs, is flavoring for the bitter alcoholic beverage Absinthe. The plant has a long medical history for the treatment of intestinal worms, hence its common name, wormwood. Absinthe is an aperitif that can knock your socks off.

It was quite the thing in France to sip the drink after a preparation ritual using a special glass, fancy spoon, sugar cube and water. The clear green liquid turns milky. This did not prevent drinkers from seeing little green fairies flitting about when they over imbibed, which apparently was often, according to those who wanted it outlawed, which apparently included the wine industry. France and most other countries outlawed it by 1915, notorious because of its presumed addictive and hallucinatory properties caused by thujone. The drink was a favorite of the intelligentsia and artists in 19th and early 20th Centuries.

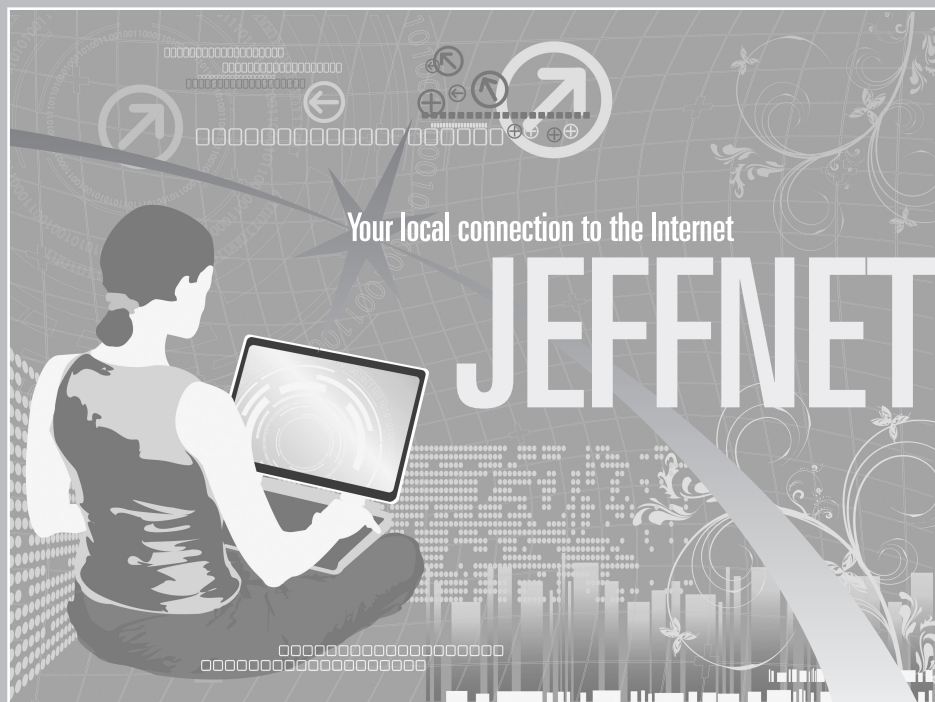


Artemisia absinthium

Van Gogh was rumored to have been high on Absinthe when he got the impulse to whack his earlobe off.

The United States outlawed the drink in 1912. Recently it became legal again. In the United States, it is a legal beverage only if made with *Artemisia abrotanum*, southernwood, with much less thujone. More than 10 parts per million is against the law. Alcohol content varies from 60 to 80 percent, not that that had any effect on Vincent. Poor man could have just been drunk.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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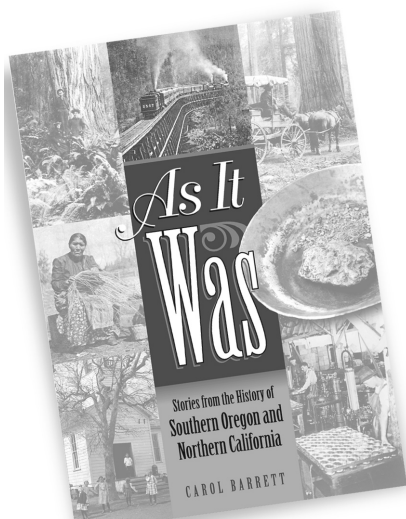
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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Early Chinese Funeral Customs

by Maryann Mason

Chinese workers who built railroads and roads made a great contribution to the West. However, their cultural practices, especially funeral customs, mystified the people of mining towns like Yreka, California.

Chinese funerals were special occasions attended by Chinese from surrounding camps and towns. If a Chinese person died in your house, you were expected to pay all funeral expenses—or be haunted. The body would be laid on the floor, close to the earth, which would protect it, and then the body was washed, dressed, and placed in a coffin. The procession to Yreka's Chinese cemetery on Butcher's Hill included a fife, drums, small cymbals, or shrill horns.

Mourners burned candles, incense, and paper representations of horses, servants, and flowers. After prayers and the burial, the mourners used a brick oven on the cemetery grounds to prepare a meal of roast pig, chicken, boiled eggs, biscuits, nuts, and candy for the deceased's journey to heaven. The food, which sometimes included brandy and cigars, was left at the cemetery for the spirits. When townspeople asked whether the dead would eat the food, folklore includes the reply, "You think dead men smell flowers?"

Fourteen days after the burial feast, mourners left another food and paper offering.

Source: Hendryx, Michael and James T. Rock. (co-editors) *The Chinese in Siskiyou County, a Glimpse from Yreka*. The Siskiyou County Historical Society. 1990.

The Story of Mose, Friday, and Jack

by Alice Mullaly

Around 1905, woodcutter Mose Williams, his wife Friday, and his partner Jack were the subject of a Joe Brown story about life in Climax, Oregon. It seems that the men would haul a load of wood into town and

share a bottle on the way home, making Mose cantankerous.

After one trip, Mose and Friday argued, and Jack came to her defense. Riled up, Mose reached for his shotgun. Jack fled into the woods. As Mose reached the door, he heard a shot and fired back. Horrified, he ran out of the house.

Mose hurried to Brown's place and told his neighbor he had killed Jack because he came between him and his wife. He needed a place to hide out. Brown concealed him in a straw stack.

Later, Jack showed up at Brown's, saying he had killed Mose and would need to leave the country. Brown said, "No, you didn't kill him, he's here, looking for you with his shotgun. You'd better hide in the straw stack."

Shortly there was much shouting and the men ran away from that straw stack in opposite directions. Before long, Mose and Jack resumed working together, and Joe Brown laughed about the night he hid two fugitives.

Source: "Joe Brown Tells a Story," *The Medford Sun*, March 22, 1925.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Heaven for Stanley

For his birthday, I gave Stanley a hyacinth bean,
an annual, so he wouldn't have to wait for the flowers.

He said, *Mark, I have just the place for it!*
as if he'd spent ninety-eight years

anticipating the arrival of this particular vine.

I thought poetry a brace against time,
the hours held up for study in a voice's cool saline,

but his allegiance is not to permanent forms.
His garden's all furious change,

budding and rot and then the coming up again;

why prefer any single part of the round?
I don't know that he'd change a word of it;

I think he could be forever pleased
to participate in motion. Something opens.

He writes it down. Heaven steadies
and concentrates near the lavender. He's already there.

Heaven for Arden

Back when Arden could still go for a walk—a real walk,

not the twenty yards or so
he stumbles and lurches now—

he used to be anxious and uncertain, looking to me,

stopping awhile, tentatively, to see if I'd agree
to go no further, sometimes whining a bit

in case I'd respond. Sooner or later,

the turn would come; we'd gone far enough
for one day. Joy! As if he'd been afraid all along

this would be the one walk that would turn out to be infinite.

Then he could take comfort
in the certainty of an ending,

and treat the rest of the way as a series of possibilities;
then he could run,

and find pleasure in the woods beside the path.

Writers may submit original poetry for publication in
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and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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126 Church Street
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Please allow two to four weeks for reply.

This month's poems are from Mark Doty's *Fire to Fire: New and Selected Poems*, which won the National Book Award for Poetry in 2008. His eight other books of poems include *School of the Arts*, *Source*, *Atlantis*, and *My Alexandria*. He has also published four volumes of nonfiction: *Still Life with Oysters and Lemon*, *Heaven's Coast*, *Firebird*, and *Dog Years*, which was a *New York Times* best-seller in 2007. Doty's work has been honored by the National Book Critics Circle Award, the Los Angeles Times Book Prize, a Whiting Writers Award, two Lambda Literary Awards, and the PEN/Martha Albrand Award for First Nonfiction. He is the only American poet to have received the T.S. Eliot Prize in the U.K. Doty lives in New York City and on the east end of Long Island. This fall he will join the faculty at Rutgers University. On October 29 Mark Doty will give a public reading at Ashland High School's Mt. Avenue Theatre. "Heaven for Stanley" and "Heaven for Arden" are used with permission of HarperCollins Publishers.

Oregon Celebrates its Second Statewide Day of Culture

By Cynthia Kirk

Presented by the Oregon Cultural Trust, the Day of Culture [October 8th] is an invitation to celebrate, participate and donate to Oregon heritage, humanities and arts nonprofits.



On Thursday, October 8, Oregonians decide! That's the date for Oregon's second statewide Day of Culture. Presented by the Oregon Cultural Trust, it's an invitation to celebrate, participate and donate to Oregon heritage, humanities and arts nonprofits. The Day of Culture website (www.culturaltrust.org) will include a searchable database of events taking place across Oregon from October 1-8, a full week of cultural celebration! Why October 8? October is National Arts and Humanities Month and October 8 marks the effective date of Oregon's unique and powerful cultural tax credit.

On October 8, note the distinct cultural buzz that hums all around you...including on JPR, for the station is rich in cultural programming! We invite you to think about what that programming, a visit to the library, a lecture at the historical society or an arts class at your child's school means to you, that day...and every day.

Culture surrounds us every day in every community in Oregon. On October 8, let's pause to consider what Oregon culture means to us, why we participate in it and how we can share it with others.

In Oregon, culture is broadly defined with more than 1,200 humanities, arts and heritage nonprofits statewide – 121, nearly 10%, of them in the southern Oregon counties of Josephine, Jackson, Klamath and Lake.

They range from Jefferson Public Radio, serving *all* those counties and more to the ScienceWorks Museum in Ashland; Illinois Rogue Valley Women's Barbershop Chorus in Grants Pass; Crater Lake National Park Trust in Crater Lake; and the Fort Rock Historical Society in Fort Rock.

The Cultural Trust supports that diversity by encouraging Oregonians to donate to cultural nonprofits in their community

first – and that includes becoming a member of JPR – and then matching those gifts with a contribution to the Trust.

When you do both, the State of Oregon rewards you with a tax credit for your *entire* Trust gift, making the Cultural Trust gift *free*, and empowering you to create grants that benefit organizations like the Oregon Shakespeare Festival, the Klamath Falls and Lake County Libraries, the Ashland Film Festival and the Lake Arts Council, to name just a few of the dozens of southern Oregon cultural organizations that have received Trust funding since 2003.

All that, and more, made possible by Oregonians *like you*.

The Oregon Cultural Trust has been ranked with the bottle bill and vote-by-mail initiative as among Oregon's most forward-thinking public policy measures. Oregon is the only state in the nation that allows its citizens to create the funding for cultural nonprofits themselves.

Take advantage of this unique program by donating to your favorite cultural nonprofits and then to the Cultural Trust on the October 8 Day of Culture. It feels good to double your support of culture at no additional cost to you, and to create the funding that benefits the Oregon culture that gives so much in return. Every day. More information is available at www.culturaltrust.org



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Bug a Boo Children's Wear
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Mt. Shasta, CA · (530) 926-2367

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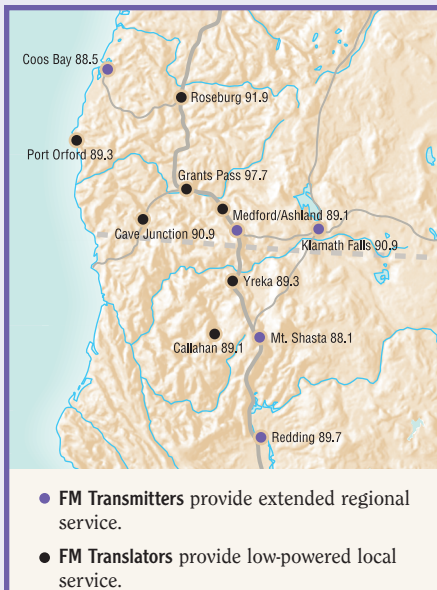
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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Rhythm & News Highlights



Jazz troubadour Kurt Elling pays tribute to host Marian McPartland on the October 11th broadcast of *Piano Jazz*.

Marian McPartland's Piano Jazz

October 4 · Remembering Dave McKenna with guest host Daryl Sherman. *Piano Jazz* remembers pianist Dave McKenna. McPartland asked pianist and singer Daryl Sherman to guest host this remembrance of McKenna that includes clips from the two *Piano Jazz* programs he did with McPartland in 1979 and 1994. Sherman also gives a delightful twist on "Rhode Island is Famous for You" and "Teddy Ballgame."

October 11 · The Piano Jazz 30th Anniversary Concert - Set 1. *The Piano Jazz 30th Anniversary Concert*, recorded at Dizzy's Club Coca Cola at Jazz at Lincoln Center, begins with back-to-back solos from pianists Bill Charlap and Renee Rosnes. Jazz troubadour Kurt Elling pays tribute to *Piano Jazz* host Marian McPartland and the hour ends with a bang as piano masters Kenny Barron and Mulgrew Miller join forces on "When Lights Are Low."

October 18 · The Piano Jazz 30th Anniversary Concert - Set 2. The second set of music from the *Piano Jazz 30th Anniversary* opens with a flurry of pianists including Taylor Eigsti, Cyrus Chesnut, and Kenny Werner. Teen jazz sensation Grace Kelly joins *Piano Jazz* matriarch Marian McPartland for a performance of "Caravan," and pianist John Bunch joins the Pizzarelli brothers — John and Martin — to put an exclamation point on set two of this all-star concert.

October 25 · The Piano Jazz 30th Anniversary Concert - Set 3. *The Piano Jazz 30th Anniversary Concert* concludes with more all-star performances from such exciting artists as pianist Cedar Walton, singer/pianist Dena DeRose and band leader/pianist Arturo O'Farrill. Vocalist Karrin Allyson joins Marian McPartland in a performance of "Twilight World," and jazz giant Randy Weston celebrates musicians everywhere with his tune "The Healers."



American blues legend Robert Cray is part of a stellar lineup on the October 10th edition of *Mountain Stage*.



American jazz pianist, songwriter, and producer Cyrus Chesnut is one of many musicians highlighted on the *Piano Jazz 30th Anniversary* program, October 18th.

Mountain Stage

October 3 · Marcia Ball, Hill Country Revue, Other Lives, Cracker, Maia Sharp

October 10 · Robert Cray Band, Flatlanders, Kasey Chambers & Shane Nicholson, Robin & Linda Williams, Riley Baugus

October 17 · Jason Isbell & the 400 Unit, Madeleine Peyroux, Ben Sollee, Poco, Jill Sobule

October 24 · JPR Fall Membership Drive

October 31 · TBA

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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KLMF 88.5 FM
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KNHT 107.3 FM
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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am San Francisco Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered

5:00pm On with the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
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Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Oct 1 T Dukas*: *The Sorcerer's Apprentice*
Oct 2 F Hummel: Piano Trio in E flat major
Oct 5 M Chausson: *Viviane*
Oct 6 T Handel: Concerto Grosso in E minor
Oct 7 W Respighi: *The Fountains of Rome*
Oct 8 T Schubert: String Quartet No. 2 in C major
Oct 9 F Rautavaara*: Suite for Strings
Oct 12 M Rachmaninoff: *Variations on a Theme of Corelli*
Oct 13 T Paganini: Sonata No. 10 for Violin & Guitar
Oct 14 W Zemlinsky*: *Cymbeline Suite*
Oct 15 T Crusell*: Clarinet Concerto No. 2
Oct 16 F Zelenka*: Capriccio No. 5 in G major
Oct 19 M Wagner: Overture to *Tannhäuser*

Oct 20-27 JPR Fall Membership Drive

Oct 28 W Hanson*: *Nymphs and Satyr Ballet Suite*
Oct 29 T Liszt: *Réminiscences de Don Juan*
Oct 30 F Copland: *Appalachian Spring*

Siskiyou Music Hall

Oct 1 T De Falla: *The Three Cornered Hat*
Oct 2 F Bax: Symphony No. 3
Oct 5 M Eduard Franck*: Piano Trio in D major

Oct 6 T Prokofiev: Symphony No. 5
Oct 7 W Bernhard Molique*: String Quartet No. 1 in F major
Oct 8 T Ignaz Pleyel: Octet in C major
Oct 9 F Verdi*: *Verdiana*
Oct 12 M Vaughan Williams*: Symphony No. 5
Oct 13 T Schubert: Piano Trio in B flat major
Oct 14 W Stravinsky: *Petrushka*
Oct 15 T Bach: Orchestral Suite No. 1 in C major
Oct 16 F Dvorak: Symphony No. 7
Oct 19 M Mozart: Divertimento No. 17 in D major
Oct 20-Oct 27 JPR Fall Membership Drive
Oct 28 W Tchaikovsky: *Manfred Symphony*
Oct 29 T Julius Benedict: Piano Concerto in E flat major
Oct 30 F Glazunov: *Oriental Rhapsody*

Exploring Music with Bill McGlaughlin

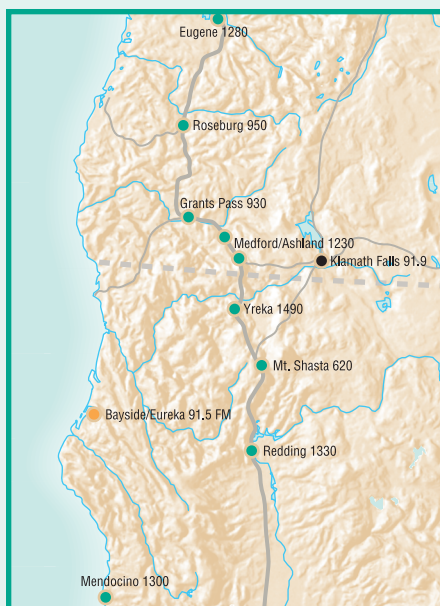
Week of September 28-October 2 · Prokofiev
A look at the life and music of L'Enfant terrible, Sergei Prokofiev.

Week of October 5 · The Symphony, Part IV
The symphony at its Romantic apex, featuring Bruckner, Elgar and Mahler.

Week of October 12 · Autumn Leaves
Works inspired by sights, sounds and smells of na-



Award winning American operatic mezzo-soprano Joyce DiDonato assumes the role of Octavian in *Der Rosenkavalier* in the October broadcast of the *San Francisco Opera*.



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KMJC AM 620
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KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
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Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm World Briefing from the BBC
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00pm Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm The World Today (BBC)
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

ture at summer's end, including selections by Vivaldi, Piazzola, Delius and Schubert.

Week of October 19 · Aaron Copland

For some, Aaron Copland conjures images of covered wagons and endless frontiers. For others, he evokes Olympic athletes, astronauts and fallen heroes. From waves of grain to stars and stripes, Aaron Copland defined the soundtrack to everything American. This week, we'll trace his trek from the heart of Brooklyn to the heart of a nation. Featured works include Appalachian Spring, Rodeo, Fanfare for the Common Man and Billy the Kid.

Week of October 26 · Sounds of the City of Light Music in Paris, from Berlioz to Debussy, from 1830 to the early 1900s.

San Francisco Opera

Oct 3 · *Der Rosenkavalier* by Richard Strauss
Joyce DiDonato, Soile Isokoski, Miah Persson, Kristinn Sigmundsson, Jochen Schmenkenbecher and Robert McPherson, conducted by Donald Runnicles.

Oct 10 · *Tosca* by Giacomo Puccini
Adrienne Pieczonka, Roberto Aronica and Lado Ataneli, conducted by Marco Armiliato.

Oct 17 · *La Traviata* by Giuseppe Verdi
Anna Netrebko, Charles Castronovo and Dwayne Croft, conducted by Donald Runnicles.



Canadian soprano Adrienne Pieczonka makes her *San Francisco Opera* debut as Tosca, a role she sang last season at Los Angeles Opera.

Oct 24 · ALL REQUEST PROGRAM

Oct 31 · *Macbeth* by Ernest Bloch
Jean-Philippe Lafont, Markella Hatziano, Jean-Philippe Marlière, Jacque Trussel, Christer Bladin, Philippe Georges, Orchestre Philharmonique de Montpellier Languedoc-Roussillon, Choeur de la Radio lettone; Friedemann Layer, cond.

Art



ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival concludes its 2009 season with these plays:

Macbeth, thru Nov. 1st
The Music Man, thru Nov. 1st
Paradise Lost, thru Oct. 31st
All's Well That Ends Well, thru Nov. 1st
The Servant of Two Masters, thru Nov. 1st
Equivocation, thru Oct. 31st
Henry VIII, thru Oct. 9th
Don Quixote, thru Oct. 10th
Much Ado About Nothing, thru Oct. 11th

Performances begin at 1:30pm and 8pm. OSF theaters are located on Pioneer St., Ashland. (541)482-4331. www.osfashland.org

- ◆ Camelot Theatre Company presents *Doubt, A Parable* by John Richard Shanley, Oct. 7th thru Nov. 8th. Call for show times. Located at Talent Ave. & Main St., Talent. (541)535-5250. www.camelottheatre.org

- ◆ Oregon Stage Works continues its presentation of *Glen Gary Glen Ross* by David Mamet thru Oct. 19th. Performances at 8pm; Sundays at 2pm. Located at 185 A St., Ashland. (541)482-2334. www.oregonstageworks.org

- ◆ The Oregon Cabaret Theatre continues its world premiere presentation, *What's Goin' On: Songs of the '70s*, thru Nov. 1st. Performances Thurs. thru Mon. at 8pm with Sun. Brunch matinees at 1pm. Located at 1st & Hargadine Sts., Ashland. (541)488-2902. www.oregoncabaret.com

Music

- ◆ Jackson County Community Concerts, founded in 1931 as the Civic Music Association, opens its 71st season with *Smith and Adams*, Guitar and Cello, on Oct. 14th at 7:30pm. All seats are reserved. Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541)734-4116. www.jcconcerts.org

- ◆ Rogue Valley Chorale opens its 36th season with *Music to the Nines*, conducted by Lynn Sjolund, on Oct. 17th at 7:30pm and Oct. 18th at 3pm. Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541)734-4116. www.craterian.org

- ◆ Kumu Hula Pekelo Day presents a program of music and dance of Hawaii, *Pagan Songs of the Sandwich Isles*, featuring Pekelo Day in concert with Halau Hula Na Pua O Hawaii Nei, on Oct. 17th. Also performing, The Lei Kukui Serenaders. Call for show times. Ashland Historic Armory, 208 Oak St., Ashland. (808) 345-0105. www.bognerstudio.com/pekelo_day.htm

Craterian Performances present the following musical events:

Oct. 6th Neil Berg's *102 Years of Broadway* at 7:30pm
 Oct. 20th Lea Salonga at 7:30pm
 Oct. 23rd Straight No Chaser at 7:30pm

Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541)779-3000. www.craterian.org

- ◆ St. Clair Productions presents these shows this month: Oct. 2nd Patrick Ball, Celtic harpist and storyteller; Oct. 10th Chirigilchin, throat singers of Tuva; and on Oct. 23rd Tret Fure, singer/songwriter. All performances begin at 8pm. Tickets are available at the Music Coop in the A St. Marketplace, online or by calling. The events take place at the Unitarian Center, 4th and C Sts., Ashland. (541)535-3562. www.stclairevents.com

- ◆ ScienceWorks presents its 5th Annual *Brews and Boogie* on Oct. 3rd from 7pm until midnight at ScienceWorks Hands-On Museum. Microbrews



St. Clair Productions presents Celtic harpist and storyteller Patrick Ball on October 2nd.



The Siskiyou Institute presents an evening with Ashland based singer and actor Christine Williams (above) and guitarist Ed Dunsavage, October 21st at Paschal Winery.

from regional breweries, live music by area musicians, and hands-on exhibits are part of the festivities. Tickets available at Music Coop, Ashland, and Grocery Outlet in Medford, and at the door. 1500 E. Main St., Ashland. (541)482-6767 x32. www.scienceworksmuseum.org

- ◆ The Siskiyou Institute presents The Gross/Frishberg/Doggett Trio on Friday October 16, 7:30pm at The Old Siskiyou Barn in Ashland. The Siskiyou Institute New Artist Series Presents Christine Williams & Ed Dunsavage "Deconstructing Standards" on Wednesday, October 21 at 7:00 pm at Paschal Winery in Talent. Tickets available at (541) 488-3869 or email info@siskiyouinstitute.com for reservations.

Exhibitions

- ◆ The Schneider Museum of Art presents *The Schuman Collection of Musical Instruments*, Oct. 1st thru Dec. 12th. The exhibit includes instruments and supporting materials from area collector, historian and scholar, Mr. Jack Schuman. His recent gift of more than 600 items is becoming an important resource for SOU and the surrounding region. Located on the campus of Southern Oregon University, Ashland. (541)552-6245. www.sou.edu/sma

Send announcements of arts-related events to:
 Artscene, Jefferson Public Radio,
 1250 Siskiyou Blvd., Ashland, OR 97520
 or to paul.b.christensen@gmail.com

October 15 is the deadline
 for the December issue.

For more information about arts events,
 listen to JPR's Calendar of the Arts or visit our
 online Community Calendar at www.ijpr.org



St. Clair Productions presents Chirigilchin, throat singers of Tuva, on October 10th at the Unitarian Center in Ashland.

◆ Rogue Community College continues its presentation, *Spirit of the Rogue*, a multi-media exhibit celebrating life along the Rogue River, at FireHouse Gallery, Rogue Community College, thru Oct. 30th. This runs in conjunction with Art Along the Rogue, street painting and music festival in downtown Grants Pass. Located at 214 SW 4th St., Grants Pass. (541) 956-7339. www.roguecc.edu/Galleries/FireHouse

◆ Rogue Community College presents *Silent Witness of Josephine County*, a paint and wood exhibit by various community artists at Wiseman Gallery, Rogue Community College, Redwood Campus, thru Oct. 30th. This exhibit is featured in conjunction with Women's Crisis Support Team during Domestic Violence Awareness Month each October. Grants Pass. (541)956-7339. www.roguecc.edu/Galleries/Wiseman

◆ The Southern Oregon Guild presents *An Evening of Art and Wine* on Oct. 9th from 5 until 8pm. Unique, original artwork, free food and wine tasting from local vintages will be showcased at seven venues in historic Kerby OR on HWY 199 between Grants Pass and Crescent City. (541)592-2800. www.southernoregonguild.org

◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District is held each month from 5-8pm. (541)488-8430. www.ashlandgalleries.com

◆ First Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541)787-7357

◆ In conjunction with the First Friday Artwalk, Houston's Custom Framing & Fine Art will be hosting an inspirational evening with members of Humanity Unites Brilliance. The evening events will include performances by local artists and members and part of a world-wide simulcast. Also on display will be selected artworks from the collection of Alice & Jack Hardesty. The HUB event begin at 7pm at 270 East Main in Ashland.



Fort Bragg Center for the Arts Music Series presents Cellist, Joel Cohen on October 18th in Mendocino at Preston Hall.

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents *You Can't Take It With You*, the Pulitzer Prize-winning comedic play in three acts by George S. Kaufman and Moss Hart. Performances at 7:30pm evenings and 2pm matinees thru Oct. 17th. Located at 1620 E. Cypress Ave., Redding. (530)221-1028. www.riverfrontplayhouse.net



The Siskiyou Institute presents an evening with Christine Williams and guitarist Ed Dunsavage (left), October 21st at Paschal Winery in Talent.



Pistol River Concert Association presents David Friesen and Uwe Kropinski in concert on October 17th.

Music

◆ Cascade Theatre and Jefferson Public Radio Performance Series present the following musical events:

Oct. 5th Pink Martini at 7:30pm

Oct. 9th Vince Gill at 7:30pm

Oct. 10th Joan Osborne, The Holmes Brothers & Paul Thorn at 7:30pm

Located at 1733 Market St., Redding. (530)243-8877. www.cascadetheatre.org

◆ North State Symphony Chamber Music Concerts presents *Sonatas, Bagatelles, and Shanties* on Oct. 10th at 7:30pm at All Saints Episcopal Church, Redding. Seating is limited. Tickets are available at Cascade Theatre Box Office, 1733 Market St., Redding. (530)243-8877. www.cascadetheatre.org

◆ FBCA Concerts presents Cellist, Joel Cohen, and Pianist, Elena Casanova in a program including Brahms' *D major violin sonata* as arranged for cello by Brahms. Oct. 18th at 3pm in Preston Hall, 44831 Main St., Mendocino. (707)937-1018. www.Fbcmusicseries.com

Exhibitions

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding and the North State each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169. www.enjoymagazine.net

UMPQUA

Music

◆ Umpqua Symphony Association presents *Czech Nonet* on Oct. 6th at 7:30pm at Jacoby Auditorium, Umpqua Community College, Roseburg. (541)440-7700. <http://tickets.umpqua.edu>

◆ Umpqua Community College presents Glenn Yarbrough in a *Farewell Tour* on Oct. 9th at 7pm at Jacoby Auditorium, Roseburg. (541)440-7700 <http://tickets.umpqua.edu>

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents David Friesen and Uwe Kropinski in a jazz concert on Oct. 17th at 8pm. Call for location. Tickets available at Gold Beach Books, Mory's, Words and Pictures. (541)247-2848. www.pistolriver.com

CONTINUED ON PAGE 30

CLASSIFIED ADS

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Holly Easton, D.O. Board Certified Family Physician is pleased to announce her new office location at 534 Washington St. in Ashland. Phone 482-2032. New patients welcome.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Artscene *From p. 29*



Kumu Hula Pekelo Day presents a program of music and dance of Hawaii, Pagan Songs of the Sandwich Isles, featuring Pekelo Day (above) in concert with Halau Hula Na Pua O Hawaii Nei, on October 17th.

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents *Monica Schill: Encased in Concrete* 88 through Jan. 2010. Shown in the Melvin Schuler Sculpture Garden. Located at 636 F St., Eureka. (707)442-0278. www.humboldtarts.org

◆ Humboldt Arts Council presents *Morris Graves & Art of the Northwest* continuous through the year in the Permanent Collection Morris Graves Museum of Art. Located at 636 F St., Eureka. (707)442-0278. www.humboldtarts.org

KLAMATH

Theater

◆ The Linkville Players continue its presentation of David Hirson's award-winning play, *La Bete*, directed by Barbara Dilaconi, thru Oct. 3rd, curtain time at 7:30pm. Described as a *modern comedy of classical insanity* inspired by Moliere's classic social satires. Located at 201 Main St., Klamath Falls. Ticket information/reservations: (541)882-2586 or (541)884-6782

Music

◆ Ross Ragland Theater presents its Performance Season with these musical events:

Oct. 4th Neil Berg's *101 Years of Broadway* at 2pm

Oct. 18th Eugene Ballet's *Sleeping Beauty* at 2pm

Oct. 24th Straight No Chaser at 7:30pm

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE. www.rrttheater.org

◆ Klamath Blues Society sponsors a blues jam every Thurs. from 8:30pm – midnight. American Legion, 228 N. 8th St., Klamath Falls. (541)882-8695

West Coast Live



From San Francisco, host Sedge Thompson puts together this eclectic weekly variety show with musicians, writers, actors, and lots of surprises.

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Rhythm & News
and Saturdays at 10 am on
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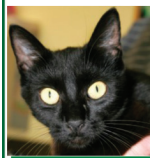


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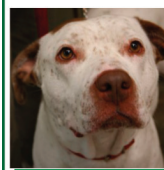
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Every Pink Martini concert is a real musical journey — be prepared to swing with Afro-Cuban rhythms, wallow in the existential sadness of Parisian café tunes, sway with some Caribbean calypso and then be transported to the big screen with a Hollywood golden-era string arrangement — all of it polished to perfection.

October 5 • 7:30pm



Ingrid Michaelson

October 10 • 7:30pm

In 2006, Ingrid Michaelson was an aspiring singer-songwriter with a MySpace page and a dream. After being discovered online by a music licensing company, four of her songs were featured on *Grey's Anatomy* and an Old Navy commercial showcased her song *The Way I Am*, which eventually topped the iTunes charts with 740,000 digital downloads.

With influences ranging from Fiona Apple to Coldplay, Ingrid Michaelson will serve up a hot plate of infectious melodies, dynamic vocals and smart lyrics — including songs from 2007's *Girls and Boys* and her latest recording *Be OK*. Michaelson's fusion of indie pop and folk/alternative creates an uncommonly beautiful sound that nudges at the soul.



Joan Osborne, the Holmes Brothers & Paul Thorn

October 16 • 7:30pm

JOAN OSBORNE was introduced to mainstream audiences with the single *One of Us* from her major label debut, *Relish*, in 1995. It became an instant smash MTV and radio hit reaching the #1 spot on the U.S. singles chart and selling 3 million copies.

Called "... the undisputed masters of blues-based American roots music," by the *Chicago*

Tribune, THE HOLMES BROTHERS mix Saturday night's roadhouse rock with the gospel fervor and harmonies of Sunday's church service.

Former professional prizefighter and son of a Pentecostal preacher from Tupelo, Mississippi, PAUL THORN creates music that speaks of the sacred and the profane.

